



# Chapter 1

## History of Fashion

### 1. Introduction

In the previous book on 'Fashion Studies' for Std XI, the meaning of fashion and other aspects within its ambit has been discussed. In this book, we trace the history of clothing down the ages and how it facilitates the understanding of contemporary fashion.

At the onset it is important to understand that though the words fashion, clothing, apparel and costume are often used interchangeably, the terms are not identical in meaning.

**Fashion** is more than just clothing; it reflects the wider spectrum of aesthetics, art and design trends in contemporary society. This makes it a multi-faceted word engaging with a range of surrounding influences. In simple terms, *fashion is a social process by which newly introduced styles or trends become popular in a certain time with acceptability by a wider cross-section of consumers.*

**Clothing** is a general term referring to *actual objects related to the human body.*

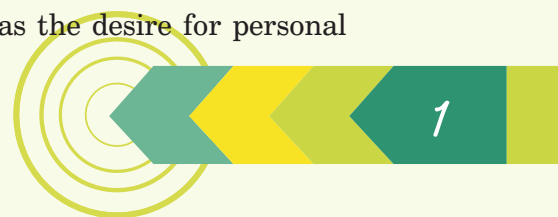
**Apparel** refers to *garments made of fabric, knits, leather or other wearable materials.*

**Costume** is derived from word 'custom' evolving from the environment and customs of society. It refers to *clothing for a specific use - be it for a ritual or performance, ethnic or historical within a specific context of occasion and time.*

To understand contemporary fashion within a context, it is essential to know its origin and evolutionary process. The knowledge of fashion and costume history is important since they are the inevitable outcome of the socio-cultural-political influences prevalent in society at different points in time.

Clothes are what cover the human body, which in turn, depend on physical conditions like climate, geographical area, available raw material, textiles etc. Clothes indicate social significance like religious beliefs and aesthetics; exhibit individual status; proclaim alliance with or create differentiation among a group. Items of clothing and accessories would be included in the vocabulary of clothing.

There are several points of views regarding the origin and need for clothing. One school of thought believes that man covered his body for protecting himself from the vagaries of climate and nature. Psychologists and ethnologists refer to psychological reasons like the fig leaf used by Adam and Eve as a symbol of modesty referred to in the Bible. Anthropologists cite reasons associated with taboo as well as the desire for personal





adornment to please both oneself and others. Psychologists propound the view that human being like to modify their appearance - the use of body covering is one such type of modification. Other ways for achieving this is through varying hairstyles, alteration of shape and surface of the body through clothes, body adornment etc. Such changes are done in order to make the self, more acceptable to others so that there is a commonality and bonding with the others within the same social 'tribe'.

Primitive men covered their body with animal skin and fur which were shaped to parts of the human body. Different sizes, shapes and textures of skins would have necessitated varying approaches to their use and function when applied to cover or adorn the human figure. Later they used tree bark fibre to protect themselves against extremities of climate. However clothes are not merely utilitarian but have a deeper significance. The co-relation between the belief of primitive men in magic and representation of successful hunting through cave paintings dates back to the early Paleolithic period. Even today, certain tribes that normally live naked also wear clothes on special occasions!

### 1.1.1. Sources of Information

In prehistoric times the lifestyle of humans changed according to changes in climate, which also influenced costume. Remnants of their clothing have been found in valleys and caves. Tools, costumes and accessories travelled along the trade routes which were extended and defined in the Bronze and Iron Ages. It is assumed that fur, stones etc. may have been bartered in different societies. The predominant use of animal skins would have been necessitated by the need for warmth. The skins were scraped and the fur was combed. The eyed-needle of bone or horn was used for assembly of pieces threaded by long manes and tails of horses as well as split reindeer tendons. Few vestiges of clothing from early ages remain, since cloth made of vegetable fibre like rushes (grass), linen etc. are perishable. Archaeology uses the most scientific methods on surviving specimens of prehistoric textiles to extract the fullest information about the materials and manufacturing techniques.



Fig 1.1 Necklace, Bronze Age, Paris, Musee des Antiquities Nationales

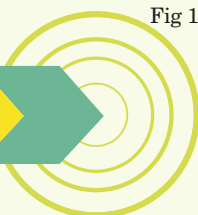




Fig 1.2 Roman sandals discovered in London. First century AD.  
The London Museum. (Museum Photo)

## 1.1.2 Factors Affecting Clothing

Sociologists, anthropologists and psychologists have tried to explain the motivation for wearing clothes. Fashion historian James Laver, has propounded three principles of Seduction, Utility and Hierarchy which govern clothing. Other historians have propounded 4 different explanations regarding the importance of the following factors:

- i) Protection
- ii) Rituals
- iii) Identification
- iv) Adornment

### (i) Protection

Several scholars say that the need for clothing was born out of physical necessity. Men required clothing in response to the need for protection and for shelter against extreme variations of temperature, rain, dust, thorns, wild animals and insects. For activities like warfare and hunting, extra protection was needed for the body. Eskimos wear closely fitted garments in several layers to effectively trap and retain body warmth. They wear a fur garment which is so suited for the freezing cold that European explorers of the Arctic have adopted similar garments like fur-lined parkas. Pastoral people like Turkoman and Kirghiz wear three or four bulky padded Caftan-like coats with sheepskin over-jackets for protection against the bitter Central Asian winter.

Wearing several layers of clothing is also seen in areas of high temperature where it is



important to prevent the body from becoming dehydrated under the blazing sun. The Tuareg of the Sahara and the Bedou of Saudi Arabia wear long robes and loose trousers in light, cool cotton for protection and air circulation. In parts of Saudi Arabia and Africa, men protect themselves with a loose head-covering which can cover their heads, mouth and nostrils for protection against dust and sand, revealing only the eyes.

It is important to understand that the indigenous clothing in different parts of the world use locally available materials utilizing the craft skills of the people. Examples are leather garments made by tribes, by cleaning of the leather either by scraping away excess animal fat sticking to it and then softening it by rubbing animal fat, or even by mastication (chewing). The Ainu of North Japan & Siberian Gilayak use fish skins to make waterproof garments.

The natives who live in the cool temperate zones near on the North West coast of Canada, wear short poncho-like rain capes of shredded cedar barks and conical wide brimmed waterproof woven hats, for protection against heavy rainfall. Bark fibre is preferable over animal skins in moist, tropical areas since it dries more easily.

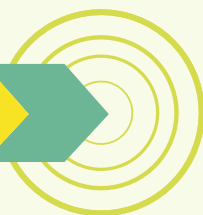
## (ii) **Rituals**

Primitive man believed that certain costumes could endow special attributes and would protect him from evil. Certain parts of animals like claws, hooves and teeth worn as accessories, were believed to enhance the wearer's strength and imbue with the characteristics of that creature. In Egypt, the lion's tail and claws being symbolic of bravery, vigour and shrewdness were an important part of the Pharaoh's regalia.

Sometimes, the hunter felt that wearing hooves and horns may transmit enviable qualities of that animal. Eventually through auspicious association, he adopted a certain animal as his symbol and this became a family totem or crest through inheritance. This was publicized by the use of their symbols on aprons, blankets or on totem poles.

From earliest times, articles of clothing were also worn to ward off the evil eye. They believed that only magic could help. to combat malignant forces around. For women, the greatest fear or curse was that of sterility. To counteract this, cowry shells which resembled a woman's reproductive organs, were used in clothing and accessories. It is the same belief that caused both positive and modern men to wear amulets, rings and other adornments, which would act as good luck charms.

Certain costumes and ornaments also identify the wearer with gods, heroes and other men. For primitive people, this identification was factual (for heroes) while in contemporary times, it is more symbolic. Theatre, which has its origin in ancient times,





ranges from simple play-acting by children at play, home or at school, to the more sacred performances in Greco-Roman and Oriental / Asian plays. In theatre, costumes appear to 'disguise' the wearer's individuality and transform him into a different persona or even a 'God'.

Some costumes are associated with religious significance. A religious head or priest can be recognized by specific clothes, which proclaim his religious role and authority. Believers and followers of different religions have distinctive clothes and/or accessories for reasons of respect, actual or symbolic identification with God and the need to express those emotions in their mortal existence.

### (iii) **Adornment**

Beautification of the self through decoration of clothes or of the body itself, has been the pre-occupation of humans since ancient times.

#### ❖ **Adornment through clothes**

While the prime function of clothing is self-protection, indication of social status, wealth, age and occupation, humans also pander to their self-vanity which enhance their physical attributes. In primitive and tribal societies, people used easily available indigenous and natural materials as diverse as flowers, seeds, sea shells, wood, precious stones, animal parts like teeth, bone, fur, feathers etc. selected on the basis of colour, texture and shape. They also discovered methods of crafting the materials like tanning of hides, weaving dyeing, and printing of fabrics for decoration in clothing.

History has instances where the desire for adornment occasionally transcends practical concerns like comfort and wearability. When ostentation and exaggeration dominate other factors, the resultant look may become distinctive but impractical. An example of this is the shoe called 'poulaine' worn in medieval times. Originating in France, this shoe extended to such exaggerated lengths that it had to be held in the hand while walking or else tied back to the ankle with a ribbon until laws were passed restricting the length of the toe to 6" commoners, 12" for gentlemen and 24" for nobility and royalty.

In 18<sup>th</sup> century England, an exaggerated mode of clothing was that of tight breeches for men which made it difficult for them to even sit down.

The 19<sup>th</sup> century Victorian corset created the desirable tiny waist size. However the constant constriction of the ribcage made even the simple act of breathing very difficult.



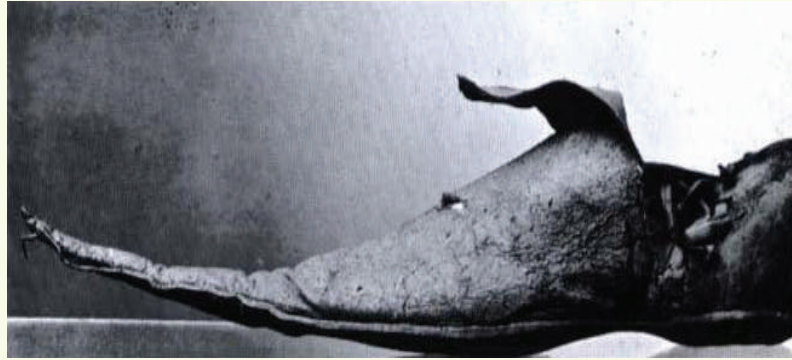


Fig 1.3. Long-toed Poulaines, Victoria and Albert museum, London



Fig 1.4 Corset

In 18<sup>th</sup> century Europe, women's skirts expanded tremendously in width and therefore had to be supported by layers of petticoats, which made mobility very cumbersome. The panier, a lighter supporting frame made of graduated oblong-shaped boned hoops stitched to an underskirt made the skirt so wide on either side of the hips that doors and stairways had to be widened to enable the wearer to pass through.

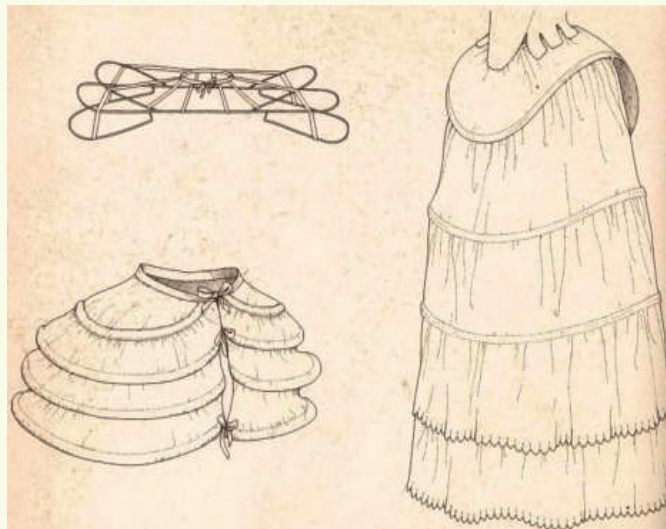


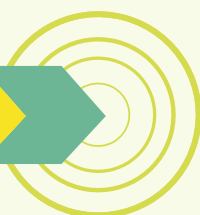
Fig 1.5: Panier understructure



Fig 1.6: Understructure worn under the voluminous court gown.  
(Moreau Le Jeune: Les Adieux, 1777, Monument du Costume, Paris, Bibliotheque Nationale)

## ❁ Adornment of the body

The concept of beautification of the body has been a variable factor in different societies and at different periods in history. This is done through 4 different methods of Body Modification, Scarification, Tattooing and Body painting.





- ❖ **Body modification** has many examples of which one is the now-abolished practice of Chinese foot binding. This ancient custom, considered as the ultimate expression of feminine beauty and social status by a Chinese woman, was to have a tiny 'lotus' foot by tying the foot tightly in a way which, in time, would create a man-made artificial heel. Similarly the custom of wearing large circular lip plates by the Kichepo women in Sudan is yet another example of reshaping of the body. The women would consider themselves undressed without their lip plates and would never be seen in public without them. The Paduang tribe also known as Kayans, have a tradition of artificially elongating the necks of girls and women with a series of brass rings.



Fig 1.7 Woman with brass neck rings

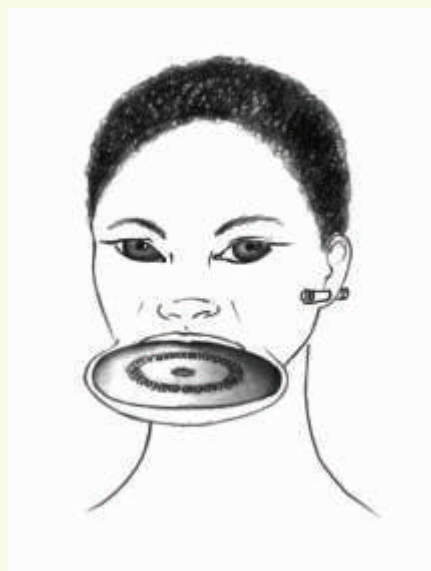


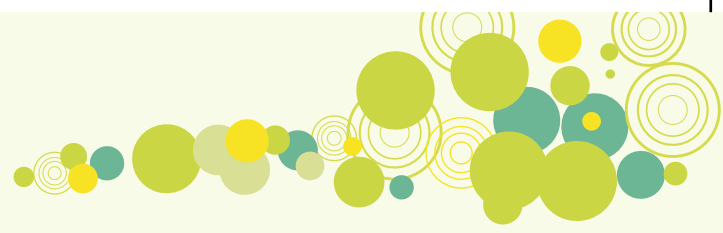
Fig 1.8 Woman with lip plates

- ❖ **Scarification** is an indication of status and tribal identification in some African cultures. Elaborate incisions in a delicate pattern are made in certain parts of a person's body. The painful incisions must be endured without any signs of physical distress or pain. Natural skin irritants are rubbed into the skin which, on healing, leave characteristic scars and raised pattern-like marks on the face and body that identify the individual as an adult member of the tribe.



Fig 1.9 Scarification





- ❖ **Body Tattooing** involves a permanent change in body colour based on the insertion of an indelible dye in the punctured skin. Tattooing was used by the Thracians to indicate rank. In some African societies women's foreheads were tattooed so that if captured by rivals, she could be sold back to her own tribe. Tattoos on men serve the same purpose as war uniforms by making them identifiable by their own tribe. The Maoris of New Zealand have elaborate facial tattoos as marks of distinction and esteem. Some Indian tribes also tattoo their body. In modern societies tattooing can be a form of personal adornment or can indicate one's affinity/allegiance to a group. The Japanese Yakuza have a tradition of tattooing which has symbolic meaning. In a western society, tattooing is commonly seen among sailors, biker groups etc. Today tattooing is fairly common among the youth across the world.

- ❖ **Body Painting** which includes face painting has its roots in sacred ritual. Girls in some Congolese tribes oil themselves all over and dust on red powdered camwood in order to look more attractive. Noble ladies of some ancient Chinese dynasties as well as Japanese 'geisha' girls applied very heavy face make-up with the powder of ground rice and white lead. Application of rose petal rouge on cheeks and centre of the lower lip, simulated a tiny-pursued mouth, considered to be very beautiful. The modern cosmetic industry thrives and flourishes due to the interest of women for 'painting' their faces.

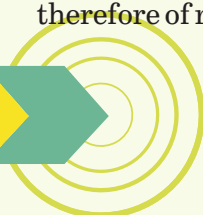


## (iv) Identification

Clothes are the most visible index of the status of a person identifying the class, caste and profession.

### 1. Identification of social status

In most societies, people influence advertise their position and wealth through outer trappings like the choice of clothes, colour and fabric consumption. Based on the same line of reasoning, in some civilization complete nudity was considered a lowly condition, bereft of status. Therefore slaves could be nude since they were 'non-persons'. In pre-Inca Peru, the Mochia stripped their prisoners of clothing and therefore of rank and humanity.







At different points of time in history, rulers have attempted to maintain the status quo between themselves and commoners through restrictive sumptuary laws. Medieval laws restricted the use of fabrics like velvet, laces and fur while some colors like purple and gold were reserved exclusively for royalty and nobility. In 17th century England even the length and elaborate styles of clothes and accessories were regulated.

## 2. Identification of Rank

Clothes also clearly indicate rank and power as in the case of uniforms of the armed services also used to:

- + Intimidate or evoke obedience.
- + Encourage a sense of allegiance, loyalty and identity within the ranks
- + Emit clear signals indicating hierarchy through the design and number of buttons, insignia and ribbons

## 3. Identification of Profession

In contemporary times professional and administrative costumes distinguish the wearer and imbue him/her with personal or delegated authority. Examples of this can be seen in the robes and wigs of a judge or in the uniform of army personnel or policemen. On the other extreme end of the spectrum, are the clothes of convicts.

## 4. Identification of marital status

Dress and ornament are also indicating of the social and marital status of women. Among the Yoruk Turkis nomads, a girl can border her silk head cloth with coins to signal that she is ready for marriage. When betrothed she also wears a white scarf along with the headdress. If a widow wishes to remarry, she braids her hair under her black scarf. In parts of India, the vermillion or crimson *Sindoor* powder applied in the parting of the hair and the *Mangalsutra* necklace are symbols of the married status of women. In Western culture, a wedding band on the ring finger indicates marital status.

## 5. Identification of individual status in a tribe

Costumes also help to identify special individuals by imposing authority and instilling a sense of fear and awe in others. For a tribal chieftain, certain components of the costume single him out of the crowd by expressing his power and special status. Similarly, a warrior's costume emphasizes his physical superiority. A tribal shaman wears special clothes, mask and carries accessories which single him out as a person 'apparently' endowed with supernatural power to cure or expel evil.



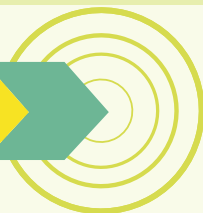
## Exercise – 1

### Fill in the blanks

1. Much of our knowledge about prehistoric textiles used in surviving specimens comes from \_\_\_\_\_.
2. The belief that parts of animals like claws, hooves and teeth would enhance the wearer's strength and imbue the characteristics of that creature stems from the \_\_\_\_\_ factor affecting clothing.
3. Clothes are the most visible index of the \_\_\_\_\_ of a person identifying the class, caste and profession.
4. The four factors affecting clothing are protection, rituals, adornment and \_\_\_\_\_.
5. Beautification of the self has been the pre-occupation of humans and is achieved through clothes and body \_\_\_\_\_.
6. In 14th century Europe, the exaggerated length of men's shoes called \_\_\_\_\_ was indicative of their socio-economic status.
7. \_\_\_\_\_ involves elaborate incisions in a delicate pattern on the skin which on healing, leave characteristic scars and raised pattern-like marks.
8. Historically, rulers have attempted to maintain the status quo between themselves and commoners through \_\_\_\_\_ laws.
9. Uniforms of security personnel and robes of judge are indicators of \_\_\_\_\_.
10. In parts of India, the coloured powder put in the hair parting called \_\_\_\_\_ is a visual indicator of married status of women.

### Review questions

1. What are the views regarding the origin and need for clothing?
2. According to fashion historian James Laver, what are the three principles which govern clothing?
3. Name the material used by primitive man to cover the body.
4. The need for clothing was borne out of physical necessity. Explain this statement in the context of clothing or Eskimos and people in Saudi Arabia.
5. What is the difference between fashion and costume?
6. Name the factors affecting clothing?
7. What are the types of body adornment?





8. History has examples where exaggerated styles of clothing or accessories sometimes overpower comfort in clothing? Discuss this statement with reference to the poullaine.
9. How does body adornment visually indicate the status of a person in society?
10. What does the term 'scarification' refer to:
  - i) Body-incision in delicate pattern
  - ii) Permanent change in body colour
  - iii) Rubbing rice powder in a wound
11. In what ways are clothes the most visible index of the status of a person?

## Activity – 1

**Background:** Clothes are the most visible index of the status of a person identifying the individual, social or marital status, rank, identity, caste and profession.

This activity is intended to encourage students to focus on uniforms as visual indicators of rank and profession.

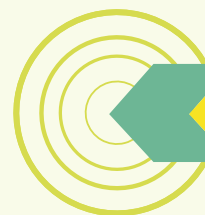
1. Identify the professions where uniforms are mandatory.
2. Refer to books, magazines or internet for historical or contemporary personalities whose photographs always show them in uniform.
3. Discuss the possible reasons for their style of dressing. Is there a commonality in their profession?

## 1.2. Origin and Development of Costume

Today, clothes appear in a bewildering array of permutations and combinations ranging from inners to outers, uppers to lowers, co-ordinates to co-wear ensembles. At different points of time in history, costumes with different cuts, silhouettes, colours and fabrics in various combinations, developed in different parts of the world. Some costumes were integral to civilian life, while others were designed to meet the specific functional requirements of the large scale of successive wars. It was only with time that elements of one genre of clothing permeated into another.

Over several thousand years of history, all clothes can be broadly classified under 5 archetypes or categories.

- + **Draped Costume** derived by the wrapping of skin or material length around the body like the Egyptian *schenti*, Greek *himation* and the Tahitian *pareo*.





- + **Slip-on costume** made from one piece of skin or material length, with a hole for the head to pass through. Examples of this would be the Roman paenula, the Medieval huque and the South American poncho.
- + **Closed stitched costume** where the fabric is worn around the body with armholes for the sleeves to be attached. This category developed into the Greek *chiton*, the Roman tunic, the Medieval *chemise*.
- + **Open stitched costume**, worn over layers of inner clothes. Examples of these are the Asian caftan and the European overcoat.
- + **Sheath costume** fitted/moulded to the body contours. This category also extended into trousers and breeches.

## Draped Costumes

Draping is the simplest response to wearing clothes since it has the inherent flexibility of swathing the wearer in an individual manner. Both in Western and Asian civilization, draped clothes have preceded cut and sewn fitted garments.

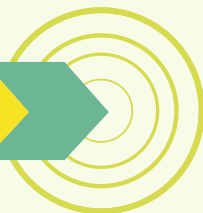
### 1.2.1 Indian Costumes

By and large, ancient Indian garments were draped rather than stitched, giving each ensemble a distinctive look. Draped apparel was worn both by men and women. Indian ceremonies from birth, marriage to death involve the ritual use of newly woven textiles draped around the body. The *saris* and *dhotis* worn today are similar to the off-the-loom fabrics worn thousands of years ago.

The earliest references to textile production and draped garments in India, date between 2500 to 2000 BC in the Indus Valley civilization in the two cities of Mohenjo Daro and Harappa. Our knowledge of early Indian costume is based on the study of sculpted figures and engraved seals, where both men and women are depicted wearing unstitched fabrics draped around the body. The statuette of the 'high priest' wears a patterned shawl with a formal drape. Other statuettes and engravings are seen in short draped sarong-like skirts, jewellery and elaborate hairstyles. Similar garments can also be seen in the later Ajanta cave paintings where the figures are scantily dressed with a tight sarong around the waist accentuating the curvaceous forms and a thin draped shawl or *choli* on the upper body. The unstitched garment is no less sophisticated than the sewn garment.

While traditional Indian garments were unisex, the fabric and the manner of draping, were indicative of the profession and social status of the wearer. These were primarily of three categories:

- + *Uttariya* or upper garment







- + *Antariya* or lower garment
- + *Kayabandh* or sash

The **Uttariya** or upper garment was usually of cotton or silk with ornamented borders and fringes. The way it was worn depended on the profession of the wearer. In court, the *uttariya* could be draped on one or both shoulders, diagonally across the chest. It could also be loosely draped across the back with the free ends hanging down both the lower arms or wrapped around the wrist. For practical purposes, the working classes wrapped the coarse cotton *uttariya* around the head for protection against the sun or wrapped it snugly around the waist, leaving the arms bare. Women wore it as a head covering, hanging straight down the back or secured with a headband. This could also be held in place by wearing tight fitted caps under or over it.

The **Antariya** of white cotton, linen or muslin was the main garment for both sexes. Occasionally it could be embroidered in gold and embellished with precious stones. The *antariya* worn by women was initially of opaque fabric and later of transparent material. A small piece was fixed to the sash in front, passed through the legs and tucked at the centre back. It could also be worn as skirt wrapped around the hips.

A sash called **Kayabandh** was fastened at the waist, knotted at the front. The manner or tying and decorating the sash could be either simple or elaborate.

Men wore unstitched pieces of fabric draped on the hips and passed between the legs like a loincloth called **Kachcha**. While commoners and peasants wore a shorter version, the length of this garment varied from waist to the calf or ankles for the higher classes.

The **Ushnisha** was a turban for men. Along with the hair, it was twisted into a top knot and the rest was wound around the head.

It should be noted that trade and invasions have always resulted in cross-cultural influences in clothing. For example in the Kushan period, due to trade with Greece, *antariyas* developed stiff, pointed fluting associated with the Greek *Chiton*. Kushan costume for women showed the change and evolution of draped garments similar to Greco-Roman costume. For example the Greek '*palla*' which was the draped overgarment was worn over a long gown with ruched (gathered) sleeves, pinned on the left shoulder.

Unchanging in its essence, is the traditional six to nine yard sari, where the manner of draping is indicative of the geographical location in India where the wearer resides. There are several traditional sari drapes in India. The draped unstitched garment has a wide border on one end called *palla* with the rest of garment with narrow or wide borders either woven or sewn to the fabric. Variations in the drape are sometimes simple like wearing the *palla* over the left shoulder hanging down the back or worn in the traditional



Gujarati or Marwari style with the *palla* brought over the right shoulder to fan out in front. At times the fabric is pleated in the legs and tucked at the back the waist. The free end of the *palla* is sometimes used to cover the head like a veil.

## 1.2.2 Ancient Near East

Between 3500 - 3000 BC, a great civilization arose in Mesopotamia, now in present day Iraq. Some of the different cultures of the Sumerians, Babylonians and Assyrians who inhabited Mesopotamia, all showed a strong commonality in their draped clothes.

### i) Sumerian Costume

The most basic form for both men and women was the simple ankle-length, wrap-around skirt. The sculpture of a priest shows him in a long **kaunakes** skirt tied at the waist, while the excess waistband forms an animal-like tail hanging loosely at the back.



Fig 1.11 Ebikil, superintendent of the Ishtar temple at Mari, Paris, Louvre

### ii) Babylonian costume

The earlier, thicker, tufted kaunakes skirt was transformed into a draped look worn by both sexes. Those of high rank wore elaborately draped large woven shawls edged with fringes and tassels while lower ranks wore simple linen skirts. A typical style was of the shawl draped under the armpits across the body with the excess fabric covering the left arm and thrown over the left shoulder leaving the right shoulder and arm bare. The style almost prefigures the Greek Himation or Roman Toga two thousand years later.



Fig 1.12. Elamite woman in draped Babylonian garment secured with a pin on to the left shoulder, reminiscent of the Indian sari.





### iii) Assyrian costume

The Assyrians wore either rectangular or semi-circular draped shawls with the short-sleeve tunic. Another small square or rectangular shawl was worn like an apron at the back, while the semi-circular shawl was draped around the torso. The amount of fringe edging also indicated rank.



Fig 1.13. Drawing of Assyrian king wearing draped tasseled shawls over a belted tunic

### 1.2.3 Egyptian Costume

A characteristic of Egyptian costume was that it covered the lower body, leaving parts of the upper body bare. Egyptian clothing was mainly draped and pleated. The basic garment for men was the **schenti** which was a single strip of linen wrapped around the hips, worn by all classes, except for the fact that the Pharaoh's schenti was much finer and often pleated. Similar to the Indian drape, the common way of wearing it was diagonally across the hips with one end tucked in at the waist and the other hanging free in front. Male royalty also draped a large transparent material around the body knotted at the waist creating elaborate folds at the hips called the **haik**. Women wore the sheath-like tunic called **kalasaires**.

Religious costume was an important part of Egyptian clothing. When the shawl was not draped but merely placed flat on the shoulder, it became a ritual garment which covered the arms but left the hands bare.

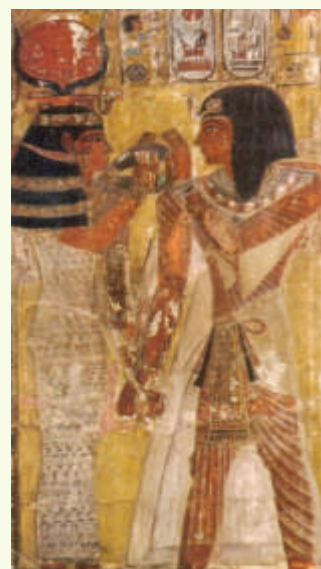


Fig 1.14. Seti I and the Goddess Hathor, painted relief 19<sup>th</sup> dynasty, Paris, Louvre



The Pharaoh wears the Schenti under the draped transparent material around the body creating elaborate folds at the shoulders and hips of the royal 'haik'. The Queen wears the Kalasaires

## 1.2.4 Greek Costume

Ancient Greek and Roman costumes were draped in a traditional manner. Draped styles of dress were characterized by the arrangement of large pieces of rectangular, oval or crescent-shaped fabric which were folded, pleated, pinned or belted around the body in different ways. This style of dressing utilized the entire fabric ensuring there was no waste. In spite of influences from other countries, Greek costumes did not undergo any major transformation.

Classical Greek costumes were based on two principles:

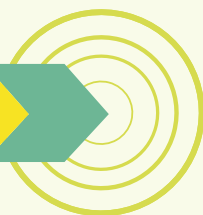
- + The first was that a unisex rectangular piece of cloth woven in varying sizes was the basis of all draped styles, be it a tunic or a cloak.
- + The second was that this cloth was always draped around the body according to certain norms, but not cut or shaped. There were vast possibilities of drapes that could arise out of this rectangular fabric, as seen in the examples of architectural draping at different temples.

### Greek costume for men

The basic costume was the Chiton, a rectangle of cloth usually wool. It formed a tunic fastened on the left shoulder leaving the right arm free or on both shoulders. This could be worn with one or two belts at the waist. Without a belt this tunic hung loosely and served as a night garment. When lengthened, it became a ceremonial or festive costume. It could also be draped around the body like the Indian shawl.

Another male garment was the enveloping cloak called Himation made of a single large (6' x 9') piece of cloth, swathed around the body without fixed fastenings. This cloak was versatile in its draped style:

- + It could be worn alone, baring the right arm, shoulder and upper chest.
- + It could also wrap the wearer up to the chin covering the arms and the head.
- + It could be used as a blanket at night.





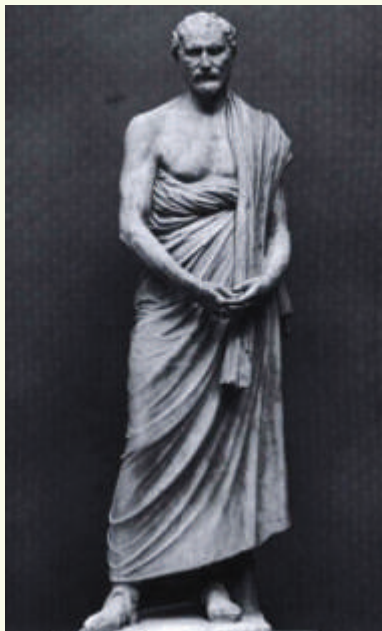


Fig 1.15. Statue of Demosthenes in draped Himation, Copenhagen, Ny Carlsberg Glyptotek (Museum photo)



Fig 1.16. Statue of Dancing girl in Doric Peplos, Naples, Museo Nazionale

## Greek costume for women

All Greek women wore the **Peplos** which was essentially a rectangular shawl with a fibula or brooch/ decorative pin on the shoulder and was usually open on one side. This open peplos was usually not belted at the waist. Greek women also wore the closed peplos by seaming the two free edges of the fabric together.

### 1.2.5 Roman Costume

Roman costume was more class-based than that of the Greeks and reflected the society's formal distinctions between its own citizens and outsiders, within a highly organized system of rules. The civilian costumes of the Romans were broadly classified into two categories:

- + Those which were slipped over the head
- + Those which were wound around the body.

The wrapped garment was a Roman cloak called **toga**. Originally it was an outer garment for both sexes which also served as a blanket at night. The draped cloak was made of a large piece of cloth cut as a segment of a circle. Gradually the toga became extremely wide and complicated especially when used as a ceremonial garment. The elite indicated social status through various interesting ways of slanting or crossed drapery to which bands of specific colours were added for distinction.



Women wore a tunic with the draped **palla** which was the equivalent to the male toga. It was a large square or rectangular piece of cloth folded lengthwise and held on each shoulder with the fibula. It could partly cover the head and partly mask the face.



Fig 1.17. Roman men wore draped Toga with the band along the edge of the fabric

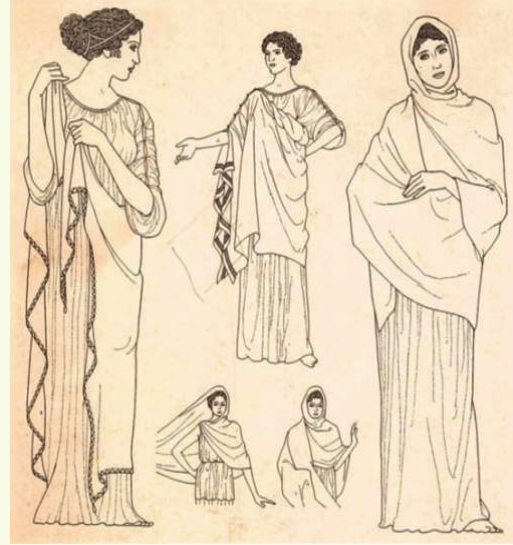
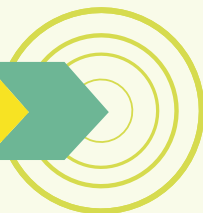


Fig 1.18. Women wore the draped Palla

## Exercise – 2: Match the Columns

1	Fastening/pin to hold the ends of the Greek peplos together	Antariya
2	Egyptians unisex garment	Chiton
3	Only free Romans permitted to wear this garment which could be draped in various ways to indicate social status	Schenti
4	Sumerians skirt with an excess tail-like waistband	Kaunakes
5	Roman counterpart of the Greek Palla	Himation
6	Detail which indicated rank among Assyrians and Babylonians	Fibula
7	Upper garment worn by ancient Indians	Fringe
8	Garment worn by Egyptian men across all social strata	Toga
9	The Greeks wore this versatile garment like a tunic which could be belted, lengthened or draped like a cloak or shawl.	Kalasaires
10	Indian draped lower garment	Uttariya





## Review questions

1. State the 5 broad archetypes of clothing?
2. Give two examples of draped and slip-on costumes.
3. What were the broad categories of Indian garments?
4. What was the difference in the way the basic Egyptian garment was worn by the King and commoners?
5. How did the Roman men indicate status through clothing?
6. Explain the term Uttariya. Briefly explain the manner of draping among the different classes of society.
7. Elaborate on the following terms:
  - i) Kaunakes
  - ii) Schenti

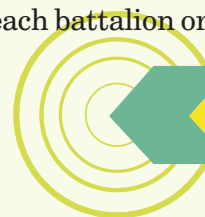
## Activity – 2

**Background:** Both in Western and Asian civilization, draped apparel have preceded cut and sewn fitted garments giving each ensemble a distinctive look worn both by men and women. The manner of draping the traditional six to nine yard sari is indicative of the geographical location in India where the wear resides. There are several traditional sari drapes in India. This activity is intended to provide students with hands-on practice of recreating drapes of ancient Indian garments. Student shall work in parts to perform this activity.

1. Refer to books, magazines or internet and collect pictures of different sari drapes.
2. Are there commonalities and differences in the drape according to the geographical region? Are the saris of the same length? Has the manner of draping the sari changed or remained unchanged over the year?
3. Select any one ancient draped garment from the chapter (sari antariya, uttariya)
4. Refer to books from the Bibliography to find out more about the way the garment was draped.
5. Demonstrate the draping process step-by-step in class

## 1.3. War Costumes And Uniforms

The history of mankind has been synonymous with warfare, which necessitated the use of clothing and accessories specifically for war. War costumes evolved naturally from the geographical location and the terrain. The use of locally-available indigenous material and the specific techniques of warfare, necessitated the shape, construction and colour of the battle-gear/armour/uniforms that visually distinguished each battalion or army. The crucial requirement of armour was to protect the wearer.





With a change in the techniques of warfare, armours were replaced with uniforms. Uniforms are composed of a specified set of clothing choices with detailed specifications on their combination. This has enabled the following:

- ✦ Instantaneous identification of one regiment from another and one's own army from that of the enemy.
- ✦ Created a means to instill loyalty and a sense of common purpose among soldiers.

Uniforms are worn by not only by the armed forces but also by members of a specific group (e.g. schoolchildren, scouts, cheerleaders), profession (e.g. soldiers, nurses, chefs) indicative of hierarchy (e.g. jawaan, Lieutenant, Major, General). Uniforms exert a strong influence on civilian modes of dressing. Their appearance, details as well as construction have often inspired designer collections.

An overview of war costumes and uniforms with examples is given below:

### 1.3.1 Armour

The armour is central to all forms of traditional battle uniforms and is mentioned in historical references of different countries. Several museums across the world have a section on protective battle gear and weapons. The appearance of armour symbolizes strength, power and impregnability. Since the warrior's chest was the target of impact for the enemy's weapons, the armour was constructed in way to reduce the vulnerability of the wearer. Armour for the soldier and his mount (horse, elephant) was enhanced in tandem with improvement in weapons and tactics. It was most important that it had to offer protection yet be light and flexible enabling maximum freedom while fighting, twisting, running, riding etc. The type of armour varied between Western and Asian countries.

#### (i) Techniques of Armour Construction

In several civilizations over the ages across the world, metallic armour was traditionally used. Irrespective of the differences in design and type of construction, the armour was not a single piece but included separate pieces for protection of different parts of the head and body.

A broad classification of the different ways of constructing armour is as follows:

- a) **Scale armour** where small scale-like overlapping metal pieces were fixed to the foundation garment of leather or fabric. The plates had small holes so that they could be laced to the foundation with wires without any gaps. The problem of this armour was its inflexibility and stiffness since the plates could not move.
- b) **Lamellar armour** consisting of many small narrow overlapping pieces (Lamellae) joined to each other with laces made of metal or rawhide.







- c) **Mail armour** where iron or steel rings form a mesh-like interlocking curtain. It has been the most widely used by Romans, Persians and Indians. While it protects the wearer from sword blows, it is extremely heavy and cumbersome.
- d) **Plate armour** used a riveting technique to loosely link large metal plates and by leather on the inside that allows articulated sliding movement and also offers very good protection from sharp spears and other instruments.
- e) **Mail and plate armour** combine the best of both types. Large metal plates are loosely linked by mail that offers protection and flexibility with additional advantage of being light.
- f) **Leather and fabric armour** of varying thicknesses were the oldest forms made of multi-layers of leather or fabric quilted together. They also reduced the chaffing of skin. These were usually worn by ordinary soldiers. However the protection in war was relatively ineffective as compared to the armour made partly or completely in metal.
- g) **Brigandine armour** was made of small metal plates riveted to a rigid inner lining of the garment at vulnerable points.

## (ii) **Armour Accessories**

Generally body armour was worn with other items like helmets, legwear and gauntlets.

### ❁ **Helmets**

The purpose of the helmet was to protect the most vulnerable parts of the warrior namely the head and face. According to rank, it was designed to intimidate the opponent by its impressive structure, height and splendour. The components were:

- ❖ *Helmet* (covering the crown of the skull) including the spike, plume holder
- ❖ *Faceguard* including the cheek guard, nose guard - either fixed or movable
- ❖ *Neck piece* including the neck flange at the nape
- ❖ *Mail curtain* or Aventail

The faceguard necessitated that the wearer should be able to breathe, see and speak clearly.

### ❁ **Leg Armour**

Military footwear needed to be both protective and visually distinctive. The medieval knights wore metalsabaton (shoes) and greaves (shin armour).

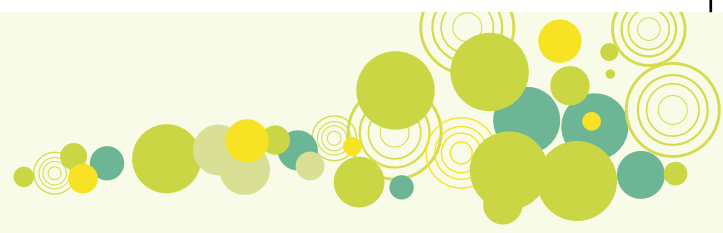


Fig 1.19 Gladiator helmet decorated with Gorgon masks. From Herculaneum, Paris, Louvre

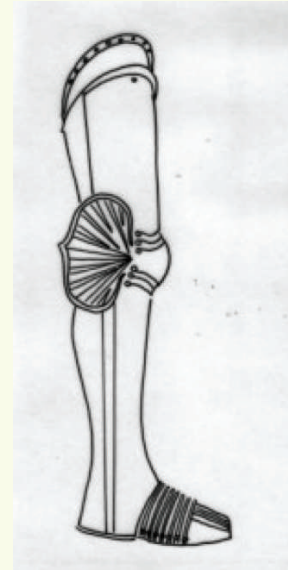


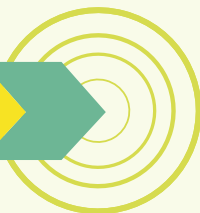
Fig 1.20 Shin greaves

## 1.3.2 Ancient War Costumes

- (i) The earliest examples of clothing worn by warriors are found in **Sumerian** culture. The soldiers wore a long fringed skirtover which a wide band of nailed leather re-enforced with metal studs for protecting the back and chest was thrown over the left shoulder and hanging down the back. They also wore rawhide caps and copper helmets sometimes fitted with chin straps and padded with wool and leather.



Fig 1.21 Mosaic inlay from Mari, Paris, Louvre





- (ii) Like the civilian population, the **Egyptian** soldiers wore the white schenti while troops of tributary nations could wear coloured or striped versions. It was layered with a leather apron and a belt of coloured cloth or leather. The head was protected by a padded wig or a war-cap of thick cloth. Officers wore a *Kalasaires* with torso armour of leather or linen. The light armour was suitable for the climate but not very effective in terms of protection.
- (iii) **Greek** soldiers wore a short draped woolen cloak called *chlamys* (Fig 1.22) made of a strong, tightly-woven yarn fastened on the shoulder or back to cover both shoulders. During warfare it could be wound around the left arm to deflect blows. The Greek cavalry wore a leather jerkin strengthened with bronze disks, shoulder pieces and leather leggings. The infantry wore the chest armour called *cuirasse* (Fig 1.23) made of sewn or riveted metal scales re-enforced on the shoulders and chest over the padded tunic. The helmet with a round crown, nose and cheek guards was made of shaped metal plates.

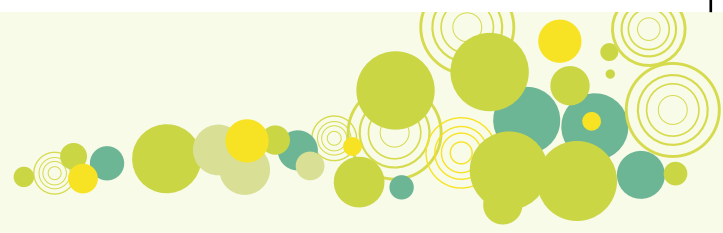


Fig 1.22 Cup, Paris, Louvre



Fig 1.23 Funerary stele,  
Athens, National Museum

- (iv) The **Roman** legionary and infantrymen wore the padded inner tunic with reinforced chest under the coat of mail under the *cuirasse* to protect the wearer from burning hot or icy cold metal. It consisted of overlapping plates of metal riveted to leather straps which covered the chest, shoulders and waist.



The *cuirasse* of the Emperor or those of higher rank was made of embossed metal plates depicting battle scenes with leather tabs trimmed with metal over the shoulders and abdomen.

Roman accessories consisted of a broad belt of leather to which a leather apron could be attached. They also wore sturdy boots with thick soles and several crisscrossing leather thongs with shin greaves. The helmet originally of bronze and later of iron, had a smooth crown with a plume of feathers, neck flange, cheek guards and a fixed visor with a slit for the eyes. The gloves/gauntlets were lined with cloth or leather.



Fig 1.24 Emperor Trajan, 2<sup>nd</sup> century, Paris, Louvre.

- (v) In the **Medieval** times a warrior wore a quilted doublet under the coat of mail. During tournaments, the knight wore a civilian tunic, over which he wore a leather jerkin with a slit at the back to facilitate mounting and dismounting of horses. For the purpose of identification and decoration, he wore a sleeveless or short-sleeved *surcoat* and carried a shield with visually distinctive emblems with mythical creatures (e.g. dragon or unicorn) or majestic creatures (e.g. lion or eagle).

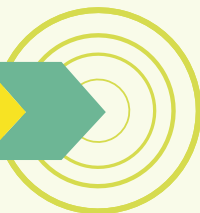






Fig 1.25 Medieval knight in armour

### 1.3.3 ORIENTAL AND INDIAN WAR COSTUMES

#### (i) Japanese war costume

The Samurai armour indicates the prestigious status of the warrior class of the feudal Japan. Early Samurai armour and helmets developed in complexity over the centuries. To facilitate free and rapid movement of the sword and for protection against the opponent, Japanese armour consisted of several lacquered metal plates, laced tightly with coloured silk, helmets, breast plate, belts, wraps, detachable shoulder plates, arm plates, thigh plates to create a variety of styles until the whole body was protected.

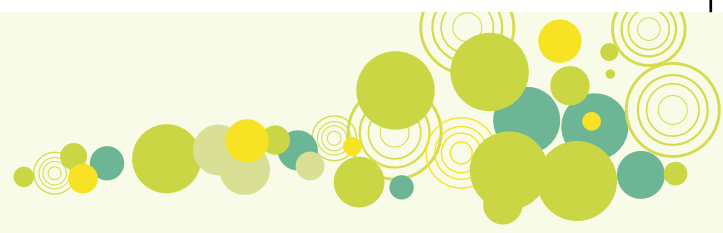


Fig 1.26 Japanese armour

#### (ii) Indian war costume

In India, evidence of armour of different materials from early periods is found.

- + In the **Vedic period** (1500 BC) the covered his shoulders with a *varman* made of metal wires along with a layered headgear. The left arm was protected by a leather strap from the string of the bow.



- + In the **Kushan** period the soldiers wore a *mauli* (turban) made of a twisted roll of cloth, long-sleeved tunics with the *antariya* worn either in the *kachcha* style with the fluted end tucked in at the centre front or in a *lehenga* style. The skirt segment of the armour was made of rectangular scales with the hem reinforced with cording or some other form of edging. The chain or scale armour of geometric shapes was fastened with strings like Japanese armour.
- + The military uniform of the **Gupta** kings consisted of a shorter *antariya* with a *kayabandh* that was wound tightly around the waist. A protective chest piece with criss-crossing bands held with a buckle, gave way to the sleeved, knee-length tunic called *kanchuka*. Extra protection was provided by the metal breastplate called *urastrana* which was a single plate from neck to waist.
- + The **Rajput** kings also wore a 'coat of mail' made of metal links which allowed flexibility in movement. Though it was strong enough to resist sword blows, in order to deflect or minimize a blow, it was worn with metal breastplates.

The *chilta hazaar masha*, (coat of a thousand nails) was strengthened with studs on fabric reinforced with plate armour, elaborately studded with small gilt-headed rivets.

- + The **Mughal** amour called *zirah bakhtar* was a chain mail shirt worn over a quilted inner garment. It had full sleeves with a skirt divided at the fork till the calves. Over this armour, an *Angrakha* or long fabric coat was worn. The *kavach* was a waistcoat of armour where the back plate and front were hinged at the shoulder and pinned on the sides. The armour was gilded in gold and the insides were padded for comfort. The trouser legs were also partly covered in mail. On the feet were heavy leather *jootis* further reinforced by studs or metal plates.
- + The **Indo-Persian** *char-aina* meaning four mirrors, included a coat of mail over which four plates were attached. The chest and back plates were larger while the side pieces were narrower, smaller and shaped to fit under the armpits. They were attached to each other by leather laces and hung from the shoulder with straps usually worn over a mail shirt or directly attached to the mail. There were delicate engravings on the plates.



Fig 1.27 Chilta Hazaar Masha





### Armour Accessories

#### + Arm armour

The arm guards or *Bajubandh* were worn for protecting the arm, usually with a glove/ gauntlet. Today the word refers to an item of jewellery worn on the upper arm.

#### + Helmets

Helmets had decorative elements like dome-shaped fittings, a plume holder, movable nasal guard and/or a *camail* (chain mail) to protect the neck at the back and sides. Today helmets are a mandatory requirement for road safety of motorcycle and car drivers.

### 1.3.4 Uniforms During World Wars

Significant differences emerged in the war uniforms before World War I and those after it.

- + At the outbreak of World War I armies wore utilitarian, neutral-coloured outfits.
- + The **English** aviators of the Royal Flying Corps wore fleece-lined leather flying coats with long boots and gauntlets under which was a double-breasted tunic with concealed buttons to keep warm in open cockpits. Goggles, masks and helmets protected the face and eyes.
- + The characteristic grey uniform adopted by the **Germans** was teamed with a steel helmet. During World War II the German army consisted of both the army and the special security combat division called Waffen SS. While the traditional features and insignia like the gold collar patches were retained, Hitler brought in a new National symbol of an eagle clutching an oak leaf encircling the 'swastika'. Piped edges of red, white and carmine distinguished the uniforms of different divisions of the army. The SS unit had its own unique rank and unit markings.

#### (i) Influence of War Uniforms on Civilian Clothing

Uniforms exert a strong influence on civilian modes of dressing. The World War uniforms have influenced 20th century clothing in different ways:

- + *Items of clothing:* Examples include peaked caps, leather 'bomber' jackets, high leather boots, brass-buttoned double-breasted overcoats, jodhpur trousers etc. The precision of cuts and silhouettes have been modified in men's formal tailored clothes. Since the World Wars, the incorporation of uniforms into civilian clothing



has created practical clothes for formal occasions like tailored clothing (jackets, suits), security personnel uniforms, semi-formal (safari suits) leisure wear etc. The Sailor suit consisting of a short blouse with a large V-shaped collar at the front and low square flap at the back and dark-coloured necktie, is often seen in children's clothing and also nautical-theme collections.

- + *Details of insignia:* This includes symbols like stars, stripes, braids, national emblems etc. These may be stitched/ appliquéd, embroidered, braided in fabric or metal and attached to the collar, epaulet, sleeve or shirt front.
- + *Colour:* From the late 19th century a dust-coloured lightweight cotton drill fabric called **khaki** was used by the Indian army during the British Raj. The word *Khakhi* is related to the military be it in terms of colour (olive green, brown), fabric (hard-wearing cotton), details (collars, shoulder epaulettes, outside pockets) or garment (colonial or jungle- oriented). Originating from the word '*khakh*' (meaning dust/ earth/ ashes), the colour was derived from a variety of substances used for dyeing like tea leaves, ground coffee beans or inks creating shades of brown, grey and off-white. *Khakhi*-coloured uniforms reduced visibility of the soldiers and downplayed dirt marks more effectively. Today it is a colour synonymous with uniforms of law-enforcement services in India like the police.
- + *Prints:* Today different kinds of camouflage prints (also referred to as 'disruptive patterns') are used by the military across the world. Specific patterns in varying colour combinations (like brown, beige, green, blue, grey) blend in the dense vegetation, mountainous regions or deserts. These are designed so as to conceal the soldier's presence thus making him inconspicuous as a target. Today camouflage prints in clothing and accessories (boots, headwear etc) are a part of the uniform of both army and para-military forces in several countries.

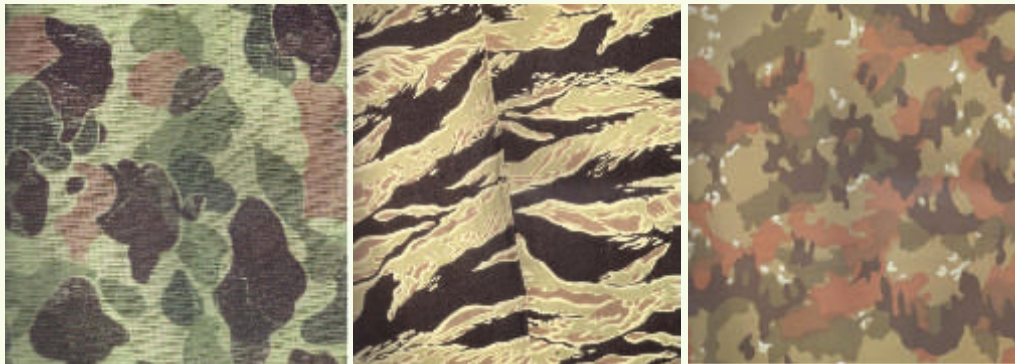


Fig 1.28 Camouflage prints

Even in recent times their surface design, design details as well as construction techniques continue to inspire designer collections.

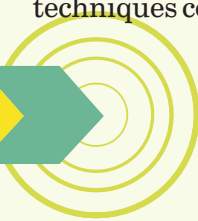


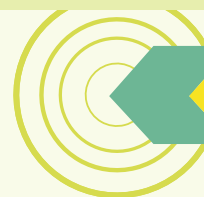


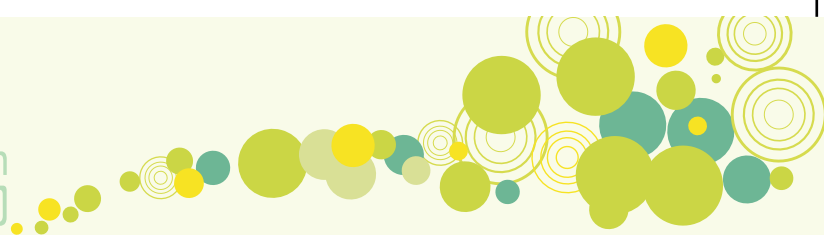


Fig 1.29 Ritu Beri 2010

## Exercise – 3 : Fill in the blanks

1. The Gupta soldiers wore the metal-plated \_\_\_\_\_ to protect the chest.
2. The Rajput armour studded with nails was called \_\_\_\_\_.
3. The Mughals wore a waistcoat of armour with hinged front and back plates called \_\_\_\_\_.
4. The Mughal amour called \_\_\_\_\_ was a chain mail shirt worn over a quilted inner garment.
5. Generally body armour was worn with three other items namely helmets, leg guards and \_\_\_\_\_.
6. The arm armour called \_\_\_\_\_ was a part of the Indian armour ensemble but has now become a jewelry item.
7. \_\_\_\_\_ as a word indicates both a colour and a garment.
8. The Greeks and Romans wore chest armour called \_\_\_\_\_.
9. \_\_\_\_\_ prints are designed to blend in the surrounding terrain.
10. Protection of the torso from bruising caused by wearing armour, necessitated \_\_\_\_\_ technique, which led to the development of jackets.





## Review Questions

1. What is khaki?
2. Why do military uniforms have camouflage prints?
3. Explain the term Armour? Discuss the different types of armour construction.

## Activity – 3

**Background:** Period movies can be a source of costume history of different civilizations and ages. Award-winning movies like Ben Hur, Cleopatra, Gladiator, Troy, Mughal e Azam, Mangal Pandey, Jodha Akbar, Gandhi and others provide interesting visual references to civilian and war clothing.

This activity will enable students to relate textual information in this chapter with actual costumes in selected movies.

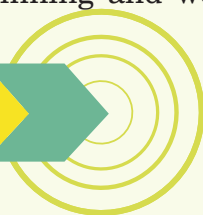
1. The teacher may select any movie which has won awards for Best Costume for viewing or discussion in class.
2. The movie may be viewed or discussed in class.
3. Costumes/uniforms/ armour and accessories in the movie may be correlated to the textual information in this chapter.
4. Do the costumes in the movie enhance the understanding of the civilization?

## 1.4 Industrial Revolution

Prior to industrialization of fabric production in the 18th and 19th centuries, the fabric cost was high which prohibited most people from possessing too many clothes. Most people had to spin their own yarns, weave and knit their own fabrics and then sew their own clothes in their spare time. Lower classes wore homespun clothes since fabrics in fine weaves were unaffordable for them.

In the mid-18th century, a general change swept Western civilization. The middle class grew stronger and began to actively participate in trade and industry. Every facet of life was affected including textiles and costume.

In England the Industrial Revolution rapidly transformed the country. Several new inventions followed by patents, considerably developed the industrial spinning and weaving centres. While these speeded up the process of textile





production, they also led to riots and laws were passed to stop their implementation due to the fear that increased mechanization could create widespread unemployment, thereby adversely affecting the lives of common people.

The opening of new markets in Spanish colonies, abundant imports of Indian cotton and extension of French silk mills also contributed to the change. The British textile industry primarily produced broadcloth. Manchester transformed itself from a market town to the centre of the cotton industry while Norwich produced wool and Coventry silk. The fall in prices, as a result of mechanization, opened up the world market for England.

Cotton revolutionized European clothing with the production of exclusive fabrics such as lawn and batiste. The vogue for cotton garments as well as accessories in lawn, muslin and gauze grew steadily. An unexpected effect of the use of cotton was the slave trade. Cotton cloth was transported to Africa where it was bartered for natives, who were then taken to the new American states. Subsequently, the ships returned with raw cotton.

#### 1.4.1 Mechanical Inventions During Industrial Revolution

At the beginning of the 18<sup>th</sup> century, most of the work related to the textile spinning and weaving woolen industry was carried out in people's homes.

A chain of inventions changed the situation completely. This caused unrest among people who feared that machines which could do the work of several men would result in unemployment. Though sporadic attempts were made to break machines, the process of mechanization continued.

With the increased demand for cotton goods there was greater need for cleaning of cotton, which was normally an approximate amount of 1 pound in a day. **Eli Whitney** invented and patented an automatic Ginning machine which was a simple yet effective way of separating cottonseed from short staple cotton fibre.

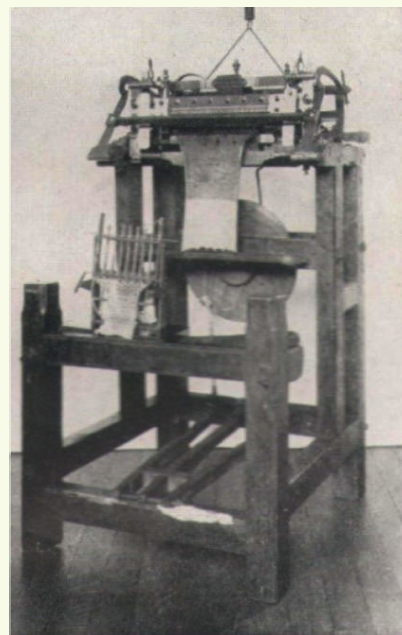
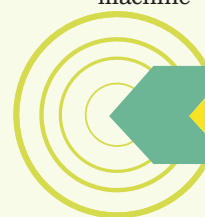


Fig 1.31 18<sup>th</sup> century knitting machine





In 1804 refinement and complexity in woven textile patterns came in the form of the Jacquard loom named after the designer **Joseph Jacquard**. This loom invented a way of automatically controlling the warp and weft threads on a silk loom by 'recording' patterns of holes on a string of cards. This relatively simple method evolved and was modified later into computer punch cards.

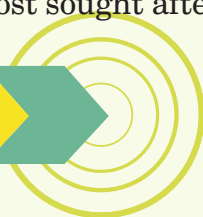
The invention of the sewing machine by was revolutionary. It inspired the first domestic sewing machine by **Issac Singer** in 1851. In the 19th century, the sewing machine brought the principle of assembly-line, which led eventually to mass production, standardization of sizes and ready-to-wear clothing, sold in departmental stores.

Increasingly, active scientific research made a lot of progress in colours and dyes. **Sir Isaac Newton** had earlier isolated the principal colours of the spectrum - red, yellow and blue of which the other tones were only mixtures. **Johan Tobias Mayer** explained the principles of colour mixing, obtaining several new shades. The new possibilities of colour provided textile manufacturers with numerous colour combinations. In 1856 **Sir William Perkin** invented the first synthetic dye.

## 1.4.2 Effect of Industrial Revolution on India

India was ceded to Britain by the Treaty of Paris in 1898. India's economy at this juncture as in ancient times depended largely on its textiles. Indian cotton and other specialized textiles were unmatched quality and were therefore used to trade in spices. During colonial rule, the traditional royal and temple patronage declined, as the British government changed India's role as the largest exporter of textiles in the world, to the biggest importer of English-made cloth. The country was systematically plagiarized as the Indian domestic market was swamped by cheap copies of Indian textiles, industrially produced in Lancashire. Stringent taxes were imposed on weavers who specialized in hand-made fabrics. As a result of this, weavers of textile weaving centres like Surat and Murshidabad faced tremendous hardship, to the extent that some textile weaving techniques became extinct.

British women's clothing profited from the progress made in the nation's mills whose raw material was provided by the East Indian colonies. Cotton was the most sought after for its superior quality, afford ability and durability. Beautiful







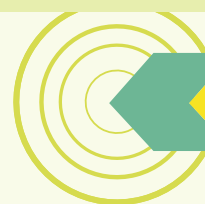
Indian prints called *chintz* (derived from the Indian *cheent* meaning 'spray of raindrops'), delicate muslins and calico fabrics were very popular in England. France too exhibited great interest in printed, painted or dyed calicoes called *Indiennes*. Shawls from Kashmir in complex designs and labour-intensive weaves called kani were regarded as luxuries in Europe. Inspired by the exotic garments of the West Indies and the exquisite clothes of the *nawabs* of India and Ceylon, British clothes were fashioned by overseas colonies. It is significant that words which are part of the modern global textile vocabulary like *chintz*, *muslin*, *calico*, *shawl*, *khakhi*, *kamarbandh*, *jodhpurs*, *pyjama* etc. are of Indian origin.

#### Exercise 4a: Match the following

Designed loom which could create complex weaves and developed later into computerized punch-cards	<b>Eli Whitney</b>
Invented the first synthetic dye	<b>Isaac Singer</b>
Invented the first domestic sewing machine	<b>Johan Tobias Mayer</b>
Obtained several colour shades which provided textile manufacturers with numerous colour combinations	<b>Joseph Jacquard</b>
Invented and patented an automatic Ginning machine for cotton	<b>Sir William Perkin</b>

#### Exercise 4b: Fill in the blanks

1. Indian peasants were forced to cultivate and dye cotton in indigo within an oppressive system called -----.
2. \_\_\_\_\_ was a popular Indian print with small flowers used in European clothing.
3. Cotton revolutionized European clothing and accessories with the production of exclusive fabrics like -----, ----- and -----.
4. Malmal is the Indian name for ----- fabric.
5. Stringent taxes imposed on weavers who specialized in hand-made fabrics resulted in some textile weaving techniques becoming -----.





## 1.5 Effect of World Wars on Fashion

Though war and fashion seem unrelated, the influence of war actually affects lifestyle and, by extension, the outward appearance of people. The World Wars and the period between them brought about a socio-economic change with long-lasting consequences.

### 1.5.1. World War I (1914-1918)

During the war, the absence of men forced women to take on new roles and responsibilities. Traditional roles of governess and typist changed. Replacing social events in favour of nursing, women wore working uniforms of blouses, overalls or trousers with caps in ammunition factories. The serious mood of the nation and mourning for the dead, reduced people's interest in elegant dressing. From the economic point of view, decreased domestic production and currency restriction strengthened the trend. Several couturiers closed their business.

Elaborate fashion in terms of material, trims and ornamentation prevalent in the pre-war period gave way to new developments in clothing. Dark-coloured clothes were widespread.

The new role of women in society was affected by currency devaluation. Their role in society increased, replacing decorative styles with simplicity. The need for increased mobility and less fussiness led to skirts rising from above the ankle to the mid-calf. This also led to the adoption of silk stockings as a symbol of luxury and low-cut shoes instead of high boots. When the jobs became more regimented, the clothes became more uniform-like with a tailored look. The cut of men's costumes also remained constant with reduced details since they now led a more active life.



Fig 1.32 Womens clothing during World War





## 1.5.2 Between The Wars (1911-1939)

The upheavals caused by the war created a gap between previously prevalent traditions and new developments in society. Women's emancipation was strengthened by finally getting suffrage (right to vote) in 1920.

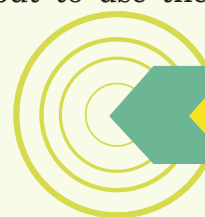
In the 'Roaring Twenties' decade, fashion saw the birth of casual wear for men and women. Swimming, travel and Jazz dancing changed the previous relatively sedentary lifestyle to an active one which toned the body, necessitating the shift from formal wear to sporty styles. Holidays now included travel to faraway places, there by making the right time to create separates like trousers, suits and wrap skirts. Sports like tennis ushered in white knit sports ensembles named '*Tennis Whites*'. Simultaneously there was also informality in men's clothing, emphasizing relaxation and youthfulness. Wool suits with softly tailored collars and slim silhouettes with padded shoulders became popular. As in the case of women, the widespread practice of sports saw the first '*Lacoste*' brand shirt in 1933.

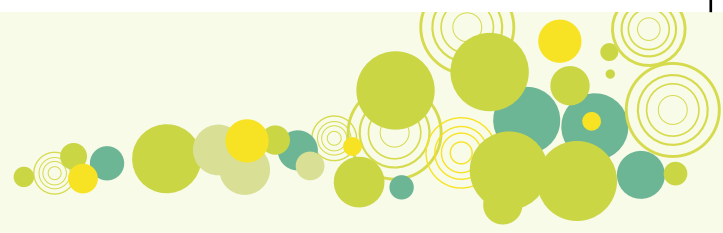


Fig 1.33 Flapper girl in 1920s

**Paul Poiret** a *couturier* (designer of couture fashion), became a trendsetter when he refrained from designing tight corset dresses for women. Women's clothes were no longer restrictive in terms of length or ease; long dresses with trains, corsets and hourglass silhouettes were replaced by knee-length dresses with simple bodices and lowered waistlines. This style called the *Flapper Look* created by designer **Jean Patou** in 1925 had a slender, rectangular silhouette with delicate embroidery and accessorized with a long string of pearls.

The euphoria of the 1920s characterized by progress, abruptly changed with the Wall Street crash of 1929. As the stock market began to slide downward there was a corresponding lengthening of skirt lengths. As this economic disaster spread to Europe causing unemployment and inflation, expensive couture clothing became practically non-existent. Most women had no choice but to use their sewing





machines to make clothing that balanced style with afford ability. Even cotton was used for evening dresses. Cheaper mass-produced clothing and ready to use patterns for making designer wear duplicates, became popular in the 1930s. Tailored suits for women became a necessity.

At this juncture USA imposed a 90% tax on imported clothes. Dress materials and paper patterns being duty-free led to the development of reproductions based on simplified prototypes made in different styles and copied in affordable materials. American designers developed coordinated outfits which gave people the freedom to mix and match and thereby put together their own looks.

The period between the wars was dominated by 3 women designers: **Gabrielle 'Coco' Chanel, Madeline Vionnet and Elsa Schiaparelli.**

- + Vionnet produced exquisite dresses cut on 'bias' grain (45 degree grain) which curved and clung to the body. She is acknowledged as the creator of the 'cowl neck' and 'halter neck'.
- + Chanel's designs for the new woman were born out of her immense practical sense. She designed the blazer, boxy suits with chains, created her symbolic intertwined 'Cs' logo and popularized affordable costume jewellery.
- + Schiaparelli had an artistic approach to design using unpredictable whimsical motifs like lobsters, skulls, keys as well as humorous accessories and trims. Influenced by the Surrealism movement at the time, her clothes often made playful use of optical illusion which made her a designer imitated for many successive decades by others.



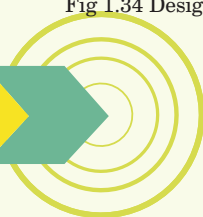
Fig 1.34 Design by Madeline Vionnet



Fig 1.35 Coco Chanel



Fig 1.36 Design by Elsa Schiaparelli







### 1.5.3 World War II (1939-1945)

The war once again affected the clothing industry as it did all other facets of life. For a while it seemed to severally restrict couture, the capital of which was Paris. Germany seriously planned to transfer French couture to Berlin and Vienna, neither of which had a tradition of fashion. In order to allow Parisian couture to retain its autonomy, designers launched a strong counter-offensive.

With the Parisian fashion world in a state of hibernation, World War II gave an opportunity for American designers to flourish and for designers from other countries came to America to start their business. American designer **Claire McCardell** designed comfortable separates (separate items of clothing) thus introducing the very popular category of sportswear.

Meanwhile most people recycled old garments and used clothing coupons. Regulations governing the clothing industry were introduced. No more than four meters of cloth could be used for a coat and one meter for a blouse. Specification for width of waist belts, shoes with thick wooden wedge-shaped heels, shoulder bags to carry supplies for wartime emergencies were clearly stated. Skirts were designed with side slits to make it easier to ride a bicycle.

Meanwhile in England a committee of designers was constituted to design a limited number of practical and attractive clothing for mass production. These designs called *Utility Clothing* were required to be within the parameters of textile restrictions enforced since 1941. The famous women's uniform called the Victory Suit is attributed to this committee.

The extravagant, '*New Look*' with its short, full skirt and short jacket introduced by French designer **Christian Dior** in 1947, established Paris once again as the fashion power base. The end of war also marked the end of austerities. After the liberation, the new post-War period saw the gradual revival of the clothing industry and rebirth of elegance. International linkages were strengthened. The clear need for both practical daytime dresses as well as luxurious evening gowns was balanced. The concept and establishment of exclusive stores called boutiques, made designer creations more accessible to the general public.



Fig 1.37 The 'Victory suit' during World War II



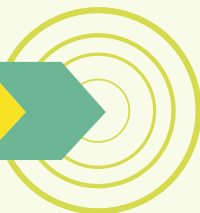
Fig 1.38 Christian Dior's 'New Look' in 1947

## Exercise 5a: Fill in the blanks:

1. The French name of high fashion is \_\_\_\_\_.
2. The French name of ready to wear is \_\_\_\_\_.
3. White knit ensembles worn for sports like tennis were called \_\_\_\_\_.
4. The restrictions called \_\_\_\_\_ in clothing were enforced on the general public during World War II
5. The women's uniform during World War II was called \_\_\_\_\_.
6. \_\_\_\_\_ designs gave women the freedom to mix and match their clothes.

## Exercise 5b: Match the following:

1	Practical elegant clothing	Christian Dior
2	Avoided designing corset dresses	Jean Patou
3	Use of bias grain on fabric	Elsa Schiaparelli
4	Whimsical motifs on clothes	Madeline Vionnet
5	Creator of the 1920s Flapper Look	Paul Poiret
6	New Look	Coco Chanel



**Review questions**

1. List 4 inventions which brought improvement to the textile industry during the Industrial Revolution.
2. Name the women designers who dominated the period between the two World Wars.
3. List three regulations governing the clothing industry.
4. Explain 'Utility Clothing' during World War II?

**Activity – 5**

**Background:** There were some designers who made significant contribution to fashion during or between the two World Wars. Their design innovations had a widespread effect on the way clothing was perceived by society.

This activity will enable students to understand the creative role and significant achievements of fashion designers in the early 20th century

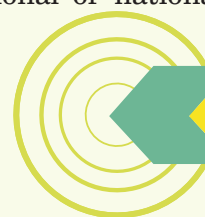
1. Select any one designer from the period during or between the World Wars
2. Find pictures of his/her designs from reference books or from the internet.
3. Paste the pictures in an exercise book relating them to the textual information in this chapter
4. Does the label still exist? If so, who is the Head Designer of the label now?

## 1.6 Evolution of Modern Indian Fashion

Traditional Indian clothes have had a distinct identity not only within the country but also globally. Moreover, Indian costumes have a unique characteristic of being indicative of a particular geographical region. The history of 20th century Indian fashion is contextual and co-related to the socio-economic-political environment within the country as well as changing fashion trends abroad. It should be noted that Indian heritage and tradition has been so deep-rooted that new influences could bring about only a limited amount of change, without any radical metamorphosis in culture.

### 1900 to 1910

At the turn of the century, the socio-political scenario was that of the British Raj firmly entrenched in India. On one hand the influence of Western fashion in menswear was seen in baggy trousers, buttoned shirts, jackets, hats, walking sticks worn by some Indians in the workplace. However dhotis and pajamas with kurtas and turbans continued to be the staple items of clothing for most people, indicative of regional or national identity.





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Women wore a high collared three-quarter sleeved blouse with the sari pinned on the left shoulder with a brooch. The wives of those working for the colonial government were the first to step out and mingle with the British. The ladies of *Brahmo Samaj* of Bengal were the earliest to adapt to Western styles. While the tradition of wearing saris with regional draping variations continued to be firmly entrenched, women began to experiment with the sari blouse. The stitched sari blouse echoed the latest styles of English blouses with cuffs, laces and pleats with the sari *palla* pinned at the shoulder. The long ruffled skirts worn by the English inspired the stitched petticoats worn with saris decorated with pretty borders and dainty laces. Heavier embroidery embellished with pure silver and the *resham* combined Mughal inspiration with Western influence.

## 1920s

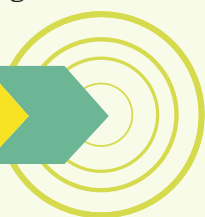
In the West, the decade called 'Roaring Twenties' characterized by the 'Flapper' style enhanced the slender columnar silhouette. In India the trend was echoed with changes in the sari blouse where the semi-fitted rectangular shape continued in the long-sleeved blouses with raised sedate necklines.

## 1930s

This trend continued into the 30s where the sari *palla* was draped either *seedha* (back to front) or *ulta* (front to back). The Western style of padded shoulders translated into puffed sleeved blouses. This era saw the advent of movies which transformed film stars into icons whose every nuance of style was faithfully emulated by the masses. With the first talkies, elegant chiffon saris became fashionable popularized by the upper echelon of society and film stars. The first fashion show was held in Pune in 1930 when Catherine Courtney of 'Pompadour Gowns' presented western clothes on European models.

## 1940s

Austerity measures along with a renewed zeal in patriotism marked this decade. Mahatma Gandhi's call for complete independence in the 1940s had the objective of uniting the entire country and manifested itself by the burning of all foreign materials/clothes. It was a significant gesture that '*khadi*'- traditional, rough, homespun which was woven on the '*charkha*' was not just a fabric but also a symbol of the Indian spirit of the times-of self-reliance, nationalism and resistance to British rule. Khadi kurtas, pajamas and *dhotis* were worn along with the simple folded Gandhi *topi*. This look submerged differences in religion, creed and caste into one collective identity of being Indian. **Kamaladevi Chattopadhyay** epitomized Indian elegance in her hand women saris. Generally, women wore saris with conservative waist-length semi-fitted blouses with high neck or band collar and half-length, half three-quarter length or full length sleeves.







### Post-independence and 1950s

Post 1947, the limitations of the Indian style statement was expanded by India's first Prime Minister, Pandit Jawaharlal Nehru. He consistently exhibited an inimitable style with his well-stitched churidar-kurtas, Gandhi topi and a '*bandhgala*' band-collar jacket with a red rose pinned on the lapel. The '*Nehru jacket*' as it was known, gave a new direction to menswear fashion in India.

The post-Independence era brought about a buoyant mood which continued in the 1950s, where the sari blouse showed distinct signs of innovation in pattern. The length of the blouse became shorter. The '*cup*' could now be cut as a separate piece with darts and seams. Embellishment through embroidery, mirror work, beads and sequins made blouses more decorative.

Indian women now had the dual responsibility of balancing the household and work outside the home. Optimizing time, she found the '*salwar-kameez*' very convenient. Originating from Punjab, this ensemble was adopted as a natural choice irrespective of local and provincial influences. It was initially worn with a short jacket or '*bundi*' and a '*dupatta*'.

### 1960s

This decade was the beginning of street wear bubbling up to high fashion, the ethnic look to hit the runway as well as for hippies to run free. In the West, the mini skirt/dress, shot up above the knees often teamed with knee-high boots. Correspondingly the '*salwar-kameez*' lengths grew shorter. '*Tights*' worn with skin-fitting knit tops and pullovers was an integral part of the look. Hindi films held up a true mirror of fashion in society of the time. Heroines wore extremely tight *kameezes* with *churidars* which were replaced by nylon stretch pants and '*dupattas*' of sheer materials like chiffon, net or nylon.

With sari blouses the craze for curvaceous toned midriffs continued. The back neckline plunged or could be knotted in a bow on a sleeveless blouse worn with sari with rather short '*palla*' seemingly carelessly thrown over the shoulder. Worn below the navel, saris were draped versions of low waisted '*hipster*' skirts and pants. Another variation was the mini-sari draped above the knee which was perhaps too risqué to become a widespread style statement. Hindi films gave the first stitched sari, figure-hugging with pleats and '*palla*' in place which just needed to be zipped up. This zip-on sari became a party-wear favourite because of the convenience of wearing it. Sensuous fabrics like chiffon, crepe and georgette were conducive to this sari drape. Bouffant hair with occasional hints of a fringe, heavy lidded eyes and pale lips completed the look.

This decade was synonymous with trousers called '*Bell-bottoms*' with varying degrees of



flare, a style that continued into the next decade. Loose, straight-leg trousers named 'Parallels' pre-dating modern wide-legged Palazzo pants were also fashionable. Indian kameezes were also teamed with these pants.

The *kurta/kameez* was also teamed with the *lungi* a wrap-around skirt either as a rectangle or as a large cylinder that could be draped on any body size. This was essentially a sarong-like wrap which was seen not only in the Orient but was also a traditional draped with regional variations seen in Saurashtra in the West, Kerala in the South and Punjab in the North.

Lucknow shararas and ghararas worn with kameezes and dupattas became part of the formal dress code. Another ensemble that became popular was the Rajasthani, *ghagra-choli* ensemble adopted by socialites at weddings and other traditional ceremonies. The long or short *ghagra skirt* was worn with stylized *cholis* and *kurtis*.

With *Femina* acquiring the franchise to several international beauty pageants like Miss Universe, Miss World and Miss Asia in 1965, beauty competitions and fashion shows were held in Delhi, Bangalore, Calcutta and Madras.

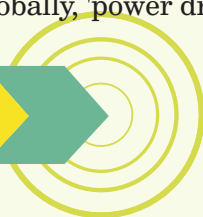
## 1970s

This was a time when the clash of lifestyles and aesthetic values resulted from the widespread use of new materials and techniques. Plastics replaced natural materials, factory produced goods replaced handcrafted ones and nylon replaced hand-woven silks and cottons. Yet against all odds, a strong revivalist movement revitalized the legacy of textile crafts largely through the efforts of visionaries like **Kamaladevi Chattopadhyay** and **Pupul Jayakar** who set up several institutes and organizations to energize the textile industry and to encourage the continuance of traditional handicrafted skills of artisans. The cottage industry found a strong Government supported infrastructure. Revival through recognition of national cultural roots came from fabrics, clothes and accessories designers. **Ritu Kumar** was one of the earliest pioneers of fashion with extensive research into block prints and innovative application of the technique of *zardozi embroidery*.

Radical options in draping the sari in the Coorgi style, leaving the shoulders bare, the butterfly style and the lungi style were seen. Backless embroidered blouses teamed with cotton saris. Both the *churidar-kurta* and the *salwar-kameez* were equally popular with the paunchaor stiffened hemline of the latter becoming extremely wide with the occasionally hazard of getting stuck in the 'platform' heels. Dupattas were either in a contrasting colour or else of the same print and colour as the *'suit' itself*.

## 1980s

Globally, 'power dressing' with padded shoulders, a tightly belted waist and a hip length





peplum was the characteristic silhouette. Indians responded with *kameezes* and tops with shoulder pads and leg o' mutton or puffed sleeves tapering to the wrist both of which usually visually widened the shoulder width. The waist was belted, tucked or sashed. Below were 'dhoti' pants, cowed pants, harem pants, or '*Patiala salwar*'

The revivalist movement continued its momentum with independent as well as government sponsored research projects and exhibitions both in India and abroad by stalwarts like **Martand Singh**, to showcase and promote India's varied textile tradition and crafts. Talented designers like **Asha Sarabhai, Archana Shah, David Abraham** and **Rakesh Thakore** ('Abraham and Thakore') from National Institute of Design who created labels with a distinctive globally relevant look based on their deep knowledge of textiles. Satya Paul, **Hemant Trivedi, James Ferriera, Pallavi Jaikishan, Abu Jani and Sandeep Khosla** ('Abu Sandeep'), **Monapali**, late **Rohit Khosla, Tarun Tahiliani, Suneet Varma, Ravi Bajaj, Rohit Bal, Rina Dhaka** were among the designers who commanded an impressive following of admirers.

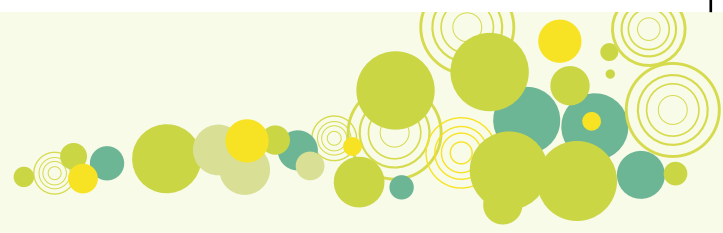
### 1990s

This decade saw a multitude of influences, an eclectic mix with the return of chic, glamour and high-fashion. With rapid strides in communication, fashion shows in any part of the globe could be transmitted instantaneously by satellite. In India, TV channels like 'FTV' and 'Trends' along with programmes like '*MTV House of Style*', '*CNN Style with Elsa Klensch*' brought the latest fashion to living rooms. On one hand, therefore, for the urban consumer, was the awareness and acceptability of western clothes, to look 'cool' as dictated by style icons on MTV and be among the elite who wore Gucci and carried Louis Vuitton bags. On the other hand, was the need for ethnic clothing for semi-formal and traditional occasions like weddings and festivals. These high-priced 'haute couture' (high fashion) garments were expensive not only for their 'designer' label but also for the high level of skills of the embroiderer and the quality of materials used. In the context of the masses, grew a parallel prêt-a-porter (ready to wear) industry catering to the middle class by its volume in sales and affordability in prices. This decade saw the beginning of branding and the emergence of departmental stores and large single brand stores. To entice more customers to patronize the label/brand, there was widespread advertising from press releases, catalogues, magazines, hoardings to video ads. Fashion shows became a very effective mode for publicity both for designers and brand promotions. Designers like **Raghavendra Rathore, Wendell Rodericks, Anamika Khanna, Aki Narula, Rohit Gandhi and Rahul Khanna, Meera and Muzzafar Ali** also established their labels with distinct signature styles.

To tap the purchasing power of the Indian consumer, designers like **Zandra Rhodes (UK), Pierre Cardin (France), Ichiro Kimijima and Kansai Yamamoto (Japan)**



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held promotional shows in India. Some brands like **Pierre Cardin** and **Ted Lapidus** launched their labels in India but could not sustain long term success.

The establishment of the **Fashion Design Council of India (FDCI)** in 1998 provided designers an organized forum for discussion and decision-making pertaining to the business. The annual **Lakme India Fashion Week (LIFW)** which started in 2000, provided several designers with the opportunity to showcase their creations to a wider audience, including national and international buyers. Today LIFW is considered to be a forum showcasing fashion associated with cine stars. In Delhi, FDCI organizes bi-annual Fashion Weeks for ready-to-wear, Couture Week and Mens Fashion Week. Bridal Asia showcases the exclusive creations in wedding trousseau wear.

With the establishment of the National Institute of Fashion Technology in 1986, a new wave of designers began to create designs which put India firmly on the global map. **Ritu Beri, JJ Valaya, Ashish Soni, Narendra Kumar Ahmad, Ashima Singh** ('Ashima-Leena'), **Ranna, Sonam Dubal, Sunita Shankar, Rajesh Pratap Singh, Manish Arora, Namrata Joshipura, Puja Nayyar, Sabyasachi Mukherjee, Shantanu Goenka, Gaurav Gupta, Nida Mahmood, Pankaj and Nidhi, Shalini and Paras** ('Geisha Designs') and others are synonymous with contemporary Indian fashion. Each designer label has distinctive design aesthetics and a style recognizable by the fashion fraternity. Each label is associated primarily with either Indian or western styles, women or men's clothing, elaborate surface embellishment or pattern-making oriented, minimalist or flamboyant etc.



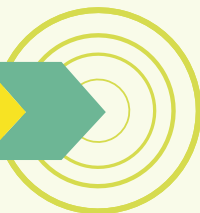
Ashish Soni



Ritu Beri



J J Valaya







Ranna



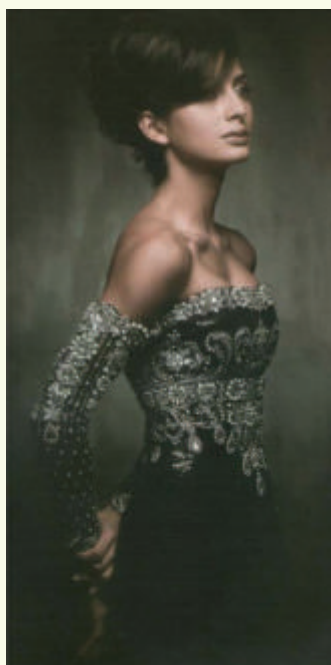
Rajesh Pratap Singh



Sabyasachi Mukherjee



Namrata Joshipura



Rabbani and Rakha



Gaurav Gupta



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Sanskar by Sonam Dubal



Nida Mahmood



Joy Mitra



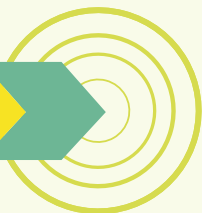
Geisha Designs by Shalini and Paras



Tanvi Kedia



Shantanu Goenka







Designers strike a balance between creativity and commercial viability with keen business acumen. Some designers like **Amit Aggarwal**, **Rimzim Dadu**, **Alpana-Neeraj**, **Tanvi Kedia**, **Kallol Datta**, **Himanshu** and **Smita** (CELLDSGN 11.11) experiment with modern technology to innovate structures through materials and techniques. **Shivan-Narresh** have created their niche in swimwear and resortwear. **Aneeth Arora** ('Pero'), **Rahul Mishra** have created its signature styles through the re-interpretation of handcrafting traditions with sustainable business practices. **Samant Chauhan** works exclusively with fabrics from Bhagalpur, **Nitin Bal Chauhan** works with artisans in Chamba, **Uma Prajapati** ('Upasana Design Studio') involves community participation in Tamilnadu with an abiding commitment to sustainable fashion practices.



Payal Pratap Singh



Alpana Neeraj



Amit Agarwal

The waves of liberalization and lowering of international trade barriers are sweeping the world. Opening up of the Indian market has heightened the awareness that design has to play a more significant role than ever before. Other countries are looking at India as a market leader because of its large population and potential customer base with purchasing power. With the entry of several international brands of apparel, accessories, jewellery, furniture and other lifestyle products, the Indian fashion market scenario is competitive, challenging and exciting. The rise of the luxury market is indicative of the increasing numbers of billionaires in India. The co-existence of foreign labels with domestic corporate brands, mass-produced labels with



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handcrafted one-of-a-kind ensembles implies that there is a requirement for designers, textile and clothing technologists and merchandisers with talent, in-depth understanding of the industry, skills and a professional attitude related to the fashion business.



Aneeth Arora for 'Pero'



Shivan Narresh

## Indian Designers on the Global Runway

**New York Fashion Week:** Ashish Soni in 2005, Sabyasachi Mukherjee in 2007, 2008

**Paris Fashion Week:** Rajesh Pratap Singh in 2008, Anamika Khanna in 2007, Manish Arora debuted in 2007

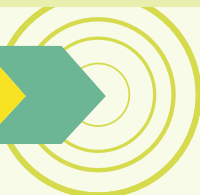
**Milan Fashion Week:** Sabyasachi Mukherjee in 2004, Rocky S in 2005, Tarun Tahiliani in 2004

**London Fashion Week:** Manish Arora in 2005

## Exercise – 6

### Fill in the blanks

1. Wills India Fashion Week (WIFW) in Delhi is organized by \_\_\_\_\_.
2. Lakme Fashion Week is organized in the city of \_\_\_\_\_.
3. An event which showcases wedding wear is \_\_\_\_\_.
4. Wedding wear is also called \_\_\_\_\_.







### Review questions

1. What was the role of Kamaladevi Chattopadhyay in terms of textile and crafts revival?

### Activity

**Background:** Contemporary Indian fashion showcases and promotes India's varied textile traditions and crafts with distinctive design aesthetics recognizable by the fashion fraternity through FDCI or LIFW. Each label is associated with Indian or western styles, women or men's clothing, elaborate surface embellishment or pattern-making oriented, minimalist or flamboyant etc.

This activity will enable students to know more about Indian designers.

1. Create a Power Point Presentation on any Indian designer:

The PPT should include the name(s) of the designer/label, date of establishment, location, stores where the label is available, participation in shows/fashion weeks, significant achievements, awards (if any), and unique characteristics.

Show the growth of the label through visuals tracing its history since inception to the latest collection.

## 7. Films and Fashion

India is the producer of the largest number of feature films in the world with centres for film-making such as Mumbai, Kolkata, Chennai and Hyderabad. However it is Bollywood (originating from the original name of Bombay) in Mumbai which, in particular, produces hundreds of films annually, inspires dreams among many. In India, Hindi films have a tremendous reach into the homes and hearts of millions.

The star status of movie actors makes them celebrities. This is the reason for the effectiveness of product endorsements by stars. Advertising practitioners rely on a celebrity face to stand out among innumerable advertisements and expect the likeability of the star to transfer to the product. Their performances create an illusion of interpersonal relationships with viewers. Even though the relationship is imaginary, people identify with them. Social behaviour and consumer purchasing is after influenced by media personalities because they are perceived as reliable advisors and role models.

Costumes in movies are very influential in creating distinctive styles and looks which stimulate fashion trends across the nation. The screen image of Amitabh Bachchan in formal sherwanis in *Mohabatein*, Aamir Khan in stylish formals in *Ghajini*, Salman



# FASHION STUDIES

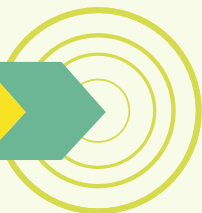


Khan in khakis and aviator shades in *Dabangg*, Shahrukh Khan in chic casualwear in *Kal Ho Na Ho*, Rekha in flowing Anarkali-like kurtas in *Umrao Jaan*, Bhagyashri in hand painted kurta-churidar in *Maine Pyar Kiya*, Madhuri Dixit in a purple sari in *Hum Apke Hain Kaun*, Kareena Kapoor in short kurtis and T-shirts with salwars in *Jab We Met* and others have influenced many other commercial designers and manufacturers to capitalize on the 'style wave'.

Costume designers are those who design and accessorize the clothes worn by actors onscreen. **Bhanu Athaiya** who has designed for several movies including *Lagaan*, conducted prior in-depth research to establish historical authenticity before finalizing the costumes for Sir Richard Attenborough's *Gandhi*. She won the Academy award for Best Costume Design for this movie in 1983. **Shama Zaidi** designed costumes for several award winning films including the Satyajit Ray's National award winning *Shatranj Ke Khiladi*. However in many period films based on historical events and characters, the costumes may or may not be credible in their interpretation; sometimes the lavish production, elaborate sets and a glossy look may merely require correspondingly glamorous costumes.

Some more examples of designers/ costume designers and a few of their most recognizable movies are:

- + **Aki Narula** *Bunty aur Babli*, *Don*
- + **Ameira Punwani** *Guru*
- + **Arjun Bhasin** *Dil Chahta Hai*, *Lakshya*, *The Namesake*, *The life of Pi*
- + **Dolly Ahluwalia** *Omkaara*, *Bhaag Milkha Bhaag*, *Water*, *Bandit Queen* (National award for Best Costume)
- + **Leena Daru** *Tezaab*
- + **Lovleen Bains** *Rang De Basanti*
- + **Niharika Khan** *Band Baaja Baaraat*, *Rock On*, *Delhi Belly*, *The Dirty Picture* (National award for Best Costume)
- + **Neeta Lulla** *Jodha Akbar*, *Devdas* (President award)
- + **Priyanjali Lahiri** *Tare Zameen Par*
- + **Sabyasachi Mukherjee** *Black* (National award for Best Costume)





Today designers for movie stars, both on-screen and off-screen have a celebrity status of their own. Moreover, film-making has become more organized as an industry with the entry of professional fashion designers as costume designers designing for stars both on-screen and off it. The relationship between designer and actor was best exemplified by designer Givenchy with actress Audrey Hepburn as his inspiration or 'muse' in the 1950s. In Hindi films there are similar examples such as **Manish Malhotra** who designs and styles Karishma and Kareena Kapoor, **Sabyasachi Mukherjee** for Rani Mukherjee and Vidya Balan, **Neeta Lulla** for Aishwarya Rai and so on. Designers like **Rocky S, Vikram Phadnis, Surily Goel, Anna Singh, Arjun Bhasin** also design for movies. **Anaita Shroff Adjania**, fashion editor for Vogue India has designed the costumes and styled the look in *Dhoom*, *Dhoom 2* and *Love Aaj Kal*. **Muzaffar Ali** director of *Umrao Jaan* is also a fashion designer. The two movies *Fashion* and *Heroine* directed by **Madhur Bhandarkar** showed a range of glamorous clothes on-screen which are associated with fashion and costume designers.

Both movies and television are significant in creating and showcasing new styles that have become iconic, spreading like wildfire, capturing the imagination of the masses. These on-screen costumes have started trends resulting in mass buying of similar styles at affordable price points. The actors, the screen characters and the clothes they wear in commercially successful movies and serials, become influential factors in the clothing and lifestyle choices for the masses and create market demand for the same styles.

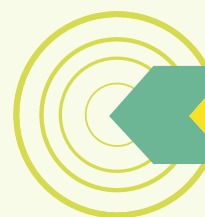
### Exercise – 7

Name the costume designer of the following movies

1	Black	
2	Gandhi	
3	Life of Pi	
4	Taare Zameen Par	
5	Umrao Jaan	
6	Devdas	

### Activity 7

The costumes worn by screen characters in successful movies and television serials, are influential in creating market demand for similar styles at affordable price points.





# FASHION STUDIES



This activity encourages students to understand the impact of reel-life movies and costumes on real-life markets and trends.

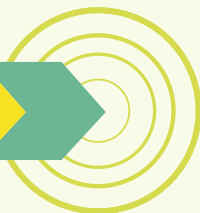
1. Identify a movie which has won award(s) for best costume.
2. Analyze the costumes of the lead characters in terms of elements and principles of design
3. Refer to magazines and newspapers to find out the extent to which the styles have trickled across different consumer segments.

## References:

'Concept to Consumer' by Gini Stephens Frings. *Prentice Hall*

'Fashion Design- the complete guide' by John Hopkins. *Ava Publishing*

'Street style: From Sidewalk to Catwalk' by Ted Polhemus. *Thames and Hudson*







## Glossary

**Angarkha** Long fabric coat originally worn by the Mughals over the chain mail which passed into society as civilian clothing

**Antariya** Draped lower garment for both sexes in India

**Camouflage print** Print used in clothing and accessories in specific patterns and colour combinations used by the army and other security forces.

**Chilta Hazaar Masha** Coat strengthened with studs/nails on fabric reinforced with plate armour worn by the Rajputs

**Chintz** Small print derived from Indian word *cheent*

**Chiton** Draped rectangle of fabric which could be belted to form a tunic or draped like a shawl fastened on one or both shoulders worn by Greek men.

**Fibula** Decorative pin or brooch used to secure ends of the garment at the shoulder by Greeks and Romans

**Haik** Large transparent material around the body knotted at the waist creating elaborate folds at the hips worn by Egyptian male royalty

**Haute Couture** French term for exclusive, one-of-a-kind 'high fashion'

**Himation** Large fabric worn by Greek men swathed around the body without fixed fastenings with or without inner garment

**Jootis** Traditional footwear in India

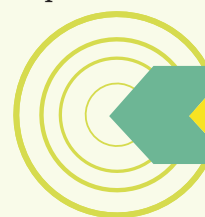
**Kachcha** Unstitched piece of fabric draped around the hips or draped loincloth for men, passed between the legs with the end tucked at the centre front waist worn in India.

**Kalasaires** Egyptian unisex sheath-like tunic

**Kaunakes** Ankle-length, wrap-around skirt tied at the waist with the excess waistband hanging loosely at the back worn by the Sumerians.

**Kavach** Indian waistcoat of armour for the torso

**Kayabandh** Indian sash fastened at the waist knotted at the front in simple or elaborate ways.





# FASHION STUDIES



**Khaki** Dust-coloured lightweight cotton drill fabric used by the Indian army during the British Raj. In contemporary vocabulary, it can refer to the colour, fabric, details or garment.

**Mauli** Turban made of a twisted roll of cloth worn by the Kushans

**Palla** Draped garment worn by Roman women as the equivalent to the male toga.

**Peplos** Shawl worn by Greek women fastened at the shoulder either as Open peplos or Closed peplos

**Schent** Linen fabric wrapped around the hips worn by all classes in Egypt

**Toga** Worn only by free Roman citizens, it was initially worn outdoors and later became a ceremonial garment.

**Ushnisa** Turban twisted with the hair into a top knot and wound around the head for men worn in ancient India.

**Uttariya** Traditional Indian unisex upper garment, versatile both as formal and casual clothing whose drape indicated the profession of the wearer.

## Photograph Courtesy

Sunil Sethi, President - Fashion Design Council of India

- |                     |                     |  |
|---------------------|---------------------|--|
| ☛ Alpana and Neeraj | ☛ J J Valaya        | ☛ Payal Pratap Singh                   |
| ☛ Aneeth Arora      | ☛ Joy Mitra         | ☛ Rajesh Pratap Singh                  |
| ☛ Arun Kumar        | ☛ Manish Arora      | ☛ Ranna                                |
| ☛ Ashima and Leena  | ☛ Manish Tripathi   | ☛ Ritu Beri                            |
| ☛ Ashish Soni       | ☛ Namrata Joshipura | ☛ Sabyasachi Mukherjee                 |
| ☛ Atsu Sekhose      | ☛ Nida Mahmood      | ☛ Shalini Jaikaria and Paras Bairoliya |
| ☛ Gaurav Gupta      | ☛ Pankaj and Nidhi  | ☛ Shivan and Narresh                   |
| ☛ Himanshu Dogra    | ☛ Puja Nayyar       | ☛ Varun Bahl                           |

